

NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

No. 12 Union Square.

NEW YORK: SATURDAY, JANUARY 18, 1879.

Price Five Cts

NEW HALL,

AT NEW BRITAIN, CT.
Will sent 700. A new set of FIRST-CLASS SCENERY, painted by Harley Merry. Stage accommodations the BEST IN THE CITY. For terms write to
WM. SIERING, Agent,
New Britain Turner Society.

OWEN'S ACADEMY OF MUSIC,

CHARLESTON, S. C.
All business communications should be addressed to
J. M. BARRON, Business Manager,
Charleston, S. C.

DE-BAR'S OPERA HOUSE,

ST. LOUIS.
JOHN W. NORTON, MANAGER.
Address all communications as above.

JERSEY CITY OPERA HOUSE,

W. H. BUDLONG, PROPRIETOR.
First-class variety performers of acknowledged ability apply.

NOVELTY THEATRE,

Fifth and South Fourth Streets,
Brooklyn, E. D.
THEALL & CARTON, Managers.
First-class Dramatic Combinations, address as above.

OPERA HOUSE,

LOUISVILLE, KY.
W. L. ALLEN,
JOHN BARBEE, JR., Lessees & Managers
PLAYING THE LEADING ATTRACTIONS
MOJESKA, RICE'S EVANGELINE, COL
VILLE FOLLY CO. JOHN T. RAYMOND, &c.
Regular Scenic Artists & Stage Carpenters.
Open dates for First-Class Combinations and
Stars. Wanted: A Full Dramatic Company.
Address, W. L. Allen, Manager.

PARK THEATRE,

SYRACUSE, NEW YORK.
AND CENTRAL NEW YORK CIRCUIT.
All the great attractions play over my circuit. John McCullough, Mary Anderson, Lotta, Maggie Mitchell, Ada Cavendish, Late Claxton, &c.
Apply to S. M. HICKEY,
Syracuse, N. Y.

FRANK DREW,

At the Olympic Theatre,
In Paul A'Dhionol, this week.
Address C. R. Gardiner,
12 Union Square, N. Y.

MARIE GORDON,

And Combination,
"That Lass o' Lowrie's,"
Season of 1878-79.
Address at this office.

MISS MARIE PRESCOTT,

California Theatre, San Francisco.
Address at MIRROR Office.

HARRY MEREDITH,

SEASON 1878-79.
WALNUT STREET THEATRE, PHILA.
LESLIE GOSSIN,
Address at
Wall's Dramatic Bureau,
Union Square, N. Y.
Address at MIRROR Office.

MISS LAURA DON,

Mme. Laurent,
In "Only a Farmer's Daughter,"
Starring Tour,
Address at MIRROR Office.

THE BOYD,

Address at this office.
ELLSWORTH,
Magician and Prestidigitator,
City. Address,
Brown & Barnes, 854 Broadway, N. Y.
EDMONDSON,
Lady Fairfax, in "Diplomacy,"
Travelling.
Address at this office.

PA DARGON,

Tragedienne,
Starring
California Theatre, San Francisco.
BERTON,
Rice's Surprise Party,
In "Revels" and "Bliss"
TER,
Man and Stage Manager,
Address care S. B. Duffell,
12 Union Square, N. Y.
RELL,
Permanent Address,
C. R. Gardiner, 12 Union Square, N. Y.

CHARLES J. EDMONDS,

Principal Support of
Katie Mayhew, "M'liss,"
Yuba Bill.
CHAS. H. KIDDER,
Juveniles,
236 West Twenty-fifth Street,
New York.

CARLOTTA EVELYN,

Address at
Wall's Dramatic Bureau,
Or Care C. R. Gardiner, 12 Union Square.
ED. W. MARSTON,
As the Lord Mayor in
RICHARD III.
Olympic Theatre, New York.

E. K. COLLIER,

COLLIER'S "CELEBRATED CASE" CO
Address care MIRROR Office, 12 Union Sq.
EDWARD CHAPMAN,
Comedian,
With Jane Coombs,
Address at MIRROR Office.

E. MURRAY DAY,

Leading Heavies or First Old Man,
Address at MIRROR Office.

HARRY LACY,

As Count Orloff,
Ward's "Diplomacy" Company,
En Route.
HARRY D. CLIFTON,
Leading Juveniles,
With Genevieve Rogers.

HARRY S. DUFFIELD,

Leading Business,
Address MIRROR Office,
12 Union Square, N. Y.
HARRY GWYNETTE,
In "Chilperic" at Howard Athenaeum,
Boston, Mass.
Address at MIRROR Office.

I. DAVEAU,

Broadway Theatre,
For the Season.
IDA VAN COURTLAND,
as Justice,
In "Only a Farmer's Daughter,"
Address at MIRROR Office. Globe Theatre.

IDA FOY,

Permanent Address,
219 East 13th Street.

J. C. PADGETT,

As Tackleton,
In "Dot,"
Park Theatre, Jan. 20.
LAURA JOYCE,
Permanent Address,
Care C. R. Gardiner, 12 Union Square.

LILLIAN CLEVES CLARK,

Address,
Glenham Hotel,
New York.
MISS ADELAÏDE CHERIE,
Address, 35 East Fourteenth Street,
New York.

MISS STELLA CONGDON,

With Fanny Davenport,
Specially engaged as Raith, in "Pique,"
Travelling.
MISS MARIE CLARA HASTINGS,
Leading Lady,
With Boniface's "Soldier's Trust,"
Address at MIRROR Office.

M. C. DALY,

As Philippe, in "Almost a Life,"
Standard Theatre, this week.
Permanent address, 315 West 43d Street, N. Y.

WALTER A. EYTING,

Third Season of
Wallack's T
Address.
W. T. STEPHENS,
DRAMATIC DOGS "ROMEO"
Address all communications care
MIRROR, 12 Union Square.

WILLIAM GILL,

Comedian and Stage Manager,
Colville Opera House, Compas
Address at MIRROR Office.

W. H. CROMPTON,

Stage Manager,
Season of 1878-79,
Broadway T
W. D. TURNER,
Comedy and Character
At Liberty,
Address, 73 1st

A. TORRIANI, JR.,

C. W. Taylor's Chanfran Combn.
Address at this office.

CARRIE LEWIS,

Serio-Comic Vocalist,
Address MIRROR Office.

BERTHA FOY,

PERMANENT ADDRESS,
219 West 13th Street

EMILY SYLVESTER,

BALLADIST AND SERIO-COMIC,
New and original songs, and the most complete and magnificent wardrobe in the profession. For open dates, apply to R. Fitzgald & Co., 63 East 12th Street, N. Y.

JENNIE HUGHES,

All business communications to be address
32 Bond Street, New York

JENNIE MORGAN,

America's Own Vocalist,
Address care
Tony Pastor's Theatre, N. Y.

MADAME P. A. SMITH,

MODES DE PAP
117 WEST TWENTY-EIGHTH
All the latest Parisian fashions
our establishment as soon as
Acadresses will find it to the
give me a call.

EAVES,

THE LEADING AMERICAN COMedian
62 EAST TWELFTH STREET, N. Y.
Where all communications should be
addressed.

ISAAC UNGER,

PRACTICAL WATCHMAKER AND
JEWELER,
76 BLEEKER STREET, near Broadway.
Watches, Clocks, Jewelry, Musical
etc., repaired. All orders promptly
filled. Repairing done on the premises.
Theatrical repairing a special
feature. Special rates to the Profession.

RICE'S SURPRISE PARTY.

EDWARD E. RICE, Proprietor and
THE NOVELTY OF 1878 AND
Introducing MISS ALICE HARRISO,
The Great California
And MR. WILLIE EDOUIN,
The Prince of all
Supported by the following:
MISS LOUISE SEARLE,
MISS ELLA CHAPMAN,
ALICE ATHERTON,
MISS ETTIE LORAIN,
MISS CLARA PEARL,
MISS IDA GLOVER.
MR. W. A. MESTAYER,
MR. LOUIS HARRISON,
MR. HENRY E. DIXEY,
MR. D. P. STEE
GRAND CHORUS OF SELECTED VOICES
MR. FRED PERKINS, Musical Director.
REPERTOIRE:
HIAWATHA, BANGLES, HORROR
THREE ENTIRELY NEW AND DELIGHTFUL
MUSICAL EXTRAVAGANZAS.
Address, EDWARD E. RICE,
Care C. R. Gardiner,
12 Union Square, New York

AUGUSTIN DALY'S PLAYS,

The following Plays are the proper
AUGUSTIN DALY.
Divorce,
Pique,
Lemons,
Big Bonanza,
Under the Gaslight,
Flash of Lightning,
Round the Clock,
Allice,
Article,
Frou Frou,
Alphonse,
Our Boys.
Privilege to play any of the above
be obtained of
C. RANDOLPH GARDINER,
12 Union Square, N. Y.

ADDRESS ALL COMMUNICATIONS

relative to the production of
"ONLY A FARMER'S DAUGHTER"
OR
"THE SERPENT AND DO"
to
WM. E. BARNES,
MIRROR Office.

FRENCH PLAYS TRANSLATED

by
J. M. HICKEY,
12 Union Square, N. Y.



LESTER WALLACK.

698163

EVA BYRON,

In "Chilperic" at Howard Athenaeum,
Boston, Mass.
Address at MIRROR Office.

FRANK W. SANGER,

JUVENILES,
SEASON OF 1878-79,
PARK THEATRE, N. Y.

FRED. B. WARDE,

As Henry Beauchere, in "Diplomacy,"
Starring,
Address at this office.

FRANK M. CHAPMAN,

Agent and Business Manager of
Fanny Davenport,
Season of 1878-79.

CABRIELLE DU SAULD,

At Liberty,
address at MIRROR Office

HARRY LEE,

LEADING JUVENILE MAN,
CHESTNUT STREET THEATRE,
Season 1878-79.

HARRY BLANCHARD,

Juveniles,
Address care of
Liberty.

JAMES ALBION,

Advertising Agent,
Standard Theatre, N. Y.
Address MIRROR Office.

JOS. L. MASON,

Address at MIRROR Office.

JAMES L. CARIHART,

Address,
169 W. Twenty-third Street,
New York.

JULIA VAUGHAN,

Permanent Address:
No. 14 West 28th Street,
New York City.

J. G. RITCHIE,

With Marie Gordon Combination,
In "That Lass o' Lowrie's,"
Address at this office.

JOSIE BAILEY,

With Madame Modjeska,
Season of 1878-79.
Address at MIRROR Office.

JAMES H. ALLIGER,

For and Walker

MISS CONSTANCE HAMBLIN,

Address at MIRROR Office.

OWEN FAWCETT,

Season 1878-79,
Fifth Ave. Theatre, N. Y.

RUSSELL S. BASSETT,

California Theatre,
San Francisco, Cal.

SEDLLEY BROWN,

2d Comedy,
At Liberty, 50 West 12th Street,
Address at MIRROR Office.

SOL SMITH,

Old Man and Character,
At Liberty, Address MIRROR Office,
12 Union Square, N. Y.

CHARLES R. THORNE, JR.,

Union Square Theatre,
New York

WALTER EDMUNDS,

City.

THE NEW YORK MIRROR.

PUBLISHED EVERY THURSDAY AT NO. 12
UNION SQUARE, NEW YORK.

ERNEST HARVIER, - Editor and Proprietor.

SUBSCRIPTION:
Two Dollars and a Half a Year; One Dollar and
a Quarter for Six Months.

ADVERTISEMENTS:
Special, Per Line, Ten Cents; Professional
Cards, Twenty-five Cents Each. Insertion:
In Advance; Cards Received Up to 1 P. M.
Wednesday.

The MIRROR is supplied to the trade by the
AMERICAN NEWS COMPANY and its branches
throughout the country.

NEW YORK, JANUARY 18, 1879.

Amusements.

WALLACK'S THEATRE—Ours.
BOVEY THEATRE—Baba.
LYCEUM THEATRE—Evangeline.
STANDARD THEATRE—H. M. S. Pinafore.
BROADWAY THEATRE—Les Fourchambault.
PARK THEATRE—Robinson Crusoe.
J. B. THEATRE—Italian Opera.
J. S. GARDEN THEATRE—Davy Crockett.
J. D. OPERA HOUSE—Shanghaï.
J. P. THEATRE—Paul a Doublé.
J. A. S. OPERA HOUSE—Minstrels.
THEATRE—The Foy's in "Mischief".
PASTOR'S THEATRE—Variety.
Y. M. C. A. THEATRE—Variety.
THE COMIQUE—Variety.
J. B. THEATRE—Variety.
J. S. GARDEN—Variety.

A Question of Fact.

It is rather strange that in answer to the y wanton and repeated assaults which have been time out of mind made on the age and its members, the weight of refutation has invariably taken the shape of a fense of the Drama in the abstract, without special regard to the good name of those whose services make the Drama what it is. It is customary when the Stage is attacked—is continually—for its professed friends ply that the Drama is a very necessary and coupled much too often with the addition that professionals are not always all should be.

One seemingly has had the courage to that the Stage is precisely what the dignity and attainments of its members may combine to make it; and that, further, actors and actresses need no apology. The gauntlet has been so repeatedly thrown down that the knack of picking it up seems almost to have passed away forgotten. Now all the malice and ignorance in the world, cannot bear on the consideration that a class stand abreast with men of profession and calling, and, as individuals, generally far beyond them. All the arts which occupy the time and engage the talents of the cleverest men, are in some measure tributary to that of acting. The deft hand of the painter, which realizes effect and color on canvas, is but an accessory when judged from the standard of the Stage. The most cunning and intricate mechanism which has busied the hand and worried the brains of men, is but an adjunct to the work of the actor. Music, with its manifold charms and fascinations, plays but a secondary role when it comes in contact with the higher aims of representation and holds a subordinate relation to the other agencies. Dress and millinery play but a sorry role when brought into the theatre, and sink to the level of mere aids whereby certain dramatic effects may be produced. The finest statue which the most famous hand had chiseled from the block, if placed upon the stage, could not, for one instant, divert the attention of the looker-on from the speech or movement of the actor who sits beside it. The best works, in any field of artistic endeavor, become accessories to the nobler and more important work of the dramatic artist. It is before and beyond all, for he does not only to the imagination but to the sense, sympathy and intelligence of audience, and create an impression more vivid, more speedy and more lasting than any other means.

It may be asked: How comes it that actors possessed of this great power are not all held in higher regard? The answer is simple enough: They do not exact that respect which men in other professions are wont to receive. The artist, the lawyer, the physician, the artisan, the lawyer, and the statesman are judged by his work in the world in which his endeavors are exercised. His private domestic life, constitutes no part of this. It is not regarded. With the actor it is different. A kindly indulgence, first granted, has been imposed upon. Men, because they have been accorded the right to judge of the public performances of an actor, have assumed also to make themselves judges of his private affairs as well. Not only have they followed him behind the curtain, but they have pursued him to his home. His most private concerns are pryed into and expatiated upon, his domestic relations are inquired into, and his financial solvency is made the subject of conjectures and imputations.

grade the actor and injure his status. It does. Men who think nothing of publishing the salary list of a theatre would stand horrified if the prices an artist receives for his pictures was habitually made public. A lawyer is judged by his alertness, acumen and knowledge—not by the people he consorts with or the way he runs his household. It is not so with the actor, who is forever the victim of whatever falsehoods a mercenary man is inclined to write and an ignorant and unscrupulous one to print. The effect of this is, of course, to cheapen the actor in the eyes of every one (not excluding his own) and to withdraw from him a portion of that recognition due to men of industry and intelligence in any position.

To defend the Stage is not necessary. The Art which antedated painting, sculpture and music—which in its perfect realization best combines them all—and which is of all arts the noblest and most humane, needs no defense.

There are some things so patent that they are apt sometimes to be forgotten. To vindicate the actor's true place is one of them. Where can there be found a calling which exacts of its followers such varied and peculiar gifts, which requires so much skill, culture, intelligence and industry, which is bounded with such restrictions, which entails so much unremitting, unseen and often unappreciated hard work? What calling is there attended with such risks, such chances, such failures? Or take the field of management, sneered at so contemptuously by outsiders as child's play. Does it not require an order of business intellect almost phenomenal? How many merchants in New York to-day could manage successfully a theatre for a week? How few managers who could not accomplish more with less expense of time, energy and capital, than these very merchants are doing now!

And if the Stage is at times dishonored, to whose door is the wrong to be laid? It is not actors and actresses from the theatre who bring occasional discredit to the drama, but the recruits from that Society which is as busy assailing the Stage as it is in contaminating it with its outcasts and aspirants. What business is there equal in volume and proportionate in risk to that of management, which is as honestly and as honorably conducted? It is an old fallacy to call a man who rides a horse a jockey, and a man who "counts a house" a thief. We question if there can be found to-day anywhere, a class of individuals as honorable, as industrious, as charitable, as intelligent, as law-abiding as that of the ladies and gentlemen of the dramatic profession. It needs only the good resolve (and the good will to adhere to it) of actors themselves to agree to give no countenance to assaults upon their number. The only discredit there can ever come to the Stage itself is to be looked for from outsiders, who, ignorant of its aims and purposes, are forever assailing its members. It is in the category that the typical "backer" of the theatrical enterprise is to be found. It is from the ranks of society amateurs that whatever discredit which falls upon the Stage comes. It is easy enough to assail actors. But it is in times of severe trial or widespread calamity that the true temper of real professionals is shown. When the community suffers a greivous injury, recourse is had almost instinctively to the actor for his aid. And experience shows that it is never sought for in vain. There is probably no more real goodness than is to be found in the ranks of the profession. Actors owe it to themselves to see that slanders against their number are refuted. When that course begins to be pursued, we will have seen professionals occupying their true place in the community—above and beyond the assaults of their professed friends and acknowledged foes.

A Managerial Combination.

The existing tendency of managers throughout the country to centralize the business in the hands of a few of the shrewder and more responsible members, is becoming more apparent daily. As a future evidence of this it is now announced that next season Haverly's Theatre, Chicago, Spaulding's Olympic Theatre, St. Louis, Bidwell's Academy of Music, New Orleans, Miles & Steel's Grand Opera House, Cincinnati, the Academy of Music, Baltimore, Mrs. John Drew's Arch Street Theatre, Philadelphia, and a prominent metropolitan theatre—will be run in a chain. One very superior stock company will be engaged for the entire chain of theatres; the time to be all filled here in New York, and the stars and combinations sent over the entire circuit by one engagement. Besides this it is not improbable that Tweddle Opera House, Albany, and a theatre in Boston, are also talked of in the above connection, with possibly Euclid Avenue Opera House, Cleveland.

While of course this sorry centralization may be objected to on very good grounds, we believe that the weight of judgment will incline to commend it; it will tend to strengthen an element in

hitherto much neglected—and that is, union of effect and a more general sense of responsibility.

A mischievous injury is worked in theatrical affairs by the constant "snap" companies which, without any responsibility, are continually starting out on tours, which end abruptly and, in most cases, disastrously. The effect of this is, of course, to establish a very well-defined distrust of theatrical people generally. In the end, reputable actors and managers are compelled to make good the deficiency created by the unscrupulous speculators, who, without means or credit, are never unwilling to embark in any enterprise which may show the faintest prospect of returns.

That complete sense of responsibility which is the mainstay of all commercial business, but which has been hitherto denied to theatrical managers, seems in a fair way to be realized. The combination of managers promises very much better than does the future of the present system. There is no reason why results of lasting value should not follow the new management, which, if settled upon, will be apt to work to the advantage of all parties.

A Common Cause.

Considerable interest is felt in dramatic circles in the return of Mr. F. C. HARRIOTT, the husband of CLARA MORRIS. Not long ago a series of wanton statements were published about the private relations of Mrs. HARRIOTT to her husband. It was one of those things which no husband permits, and a wrong which the sense of all civilized communities expects a husband to redress. Both Mr. and Mrs. HARRIOTT pluckily and publicly denied the truth of the published statement, and Mr. HARRIOTT openly declared that as soon as he arrived in New York he would administer summary justice to the coiner of the original statements. Of course he can do no less. The conviction of manly honor or masculine chivalry makes it by common consent imperative that a husband shall protect his wife from public slander and assault. In all English-speaking communities men—even of the roughest sort—understand that to defame or disturb a wife's character or a husband's purely personal relations to her, is to give the husband a certain right of punishment in the infliction of which the common sense of the community upholds him.

Mr. HARRIOTT, who promptly showed himself to be a man of sensibility and honor by stating that this was his personal affair and that he would settle it, will soon be in New York. It is therefore with much interest that all the members of the profession who have wives, look to his coming, for his cause is in a measure, theirs. There can be no doubt, also, that a great many others, not of the dramatic profession, who see no means of protection from the infamous attacks of a scurrilous press, hope to find in Mr. HARRIOTT a champion.

It is, of course, no more than accidental that this duty devolves on Mr. HARRIOTT, but it is an obligation which may fall to anyone at almost any time. How Mr. HARRIOTT will bear himself in the matter is a question which not only piques curiosity, but stimulates interest. His very silence gives evidence of his firm resolve to do what is necessary under the circumstances.

Going to Law.

There is one thing about the unfortunate trouble at the Fifth Avenue, in which all parties will acquiesce. And that is, that the Law as an agency for deciding theatrical disputes had best never be invoked. Messrs. FISKE and HARKINS have a disagreement on the subject of their respective rights (and wrongs). Mr. HARKINS, acting under what has proved to be very bad advice, goes to law to oust his partner, Mr. FISKE. Mr. FISKE responds legally, and as a result of this preliminary tilt, the house closes. The legal complications at the Fifth Avenue have proved damaging to the interests of everyone concerned. They have shown nothing, they have decided nothing, they have done nothing which could not be much more expeditiously accomplished by other agencies and means.

Mr. JEFFERSON has his interests as a star blasted by being compelled to cut short an engagement and to have his nightly receipts emblazoned everywhere.

Messrs. FISKE and HARKINS have assuredly not gained in public estimation, from any point of view.

The GILSEY family, the landlords, have lost two week's rent by the break-up in partnership, besides two weeks by legal complications, and when their necessary expenses are paid, will not be less than \$3,000 out by the experiment, not counting the serious depreciation in the value of the property by reason of the published statements about it. The commercial value of the Fifth Avenue is doubtless \$5,000 a year less since the beginning of these complications.

The company of the theatre—the employees—have been the victims of an evil which

a passion to decide by law, matters which have no place in the courts, and to give extended publicity to which is always damaging and oftentimes absolutely fatal.

The lesson learned from this part of the Fifth Avenue trouble is clearly—not to go to law. A little bit of sagacity and good advice to Mr. HARKINS and the GILSEYS would have wholly obviated this trouble which has ended in blasting the prospects of one of the most thoroughly representative theatres in this country.

PERSONAL.

JACK—Samuel T. Jack was in town this week.

FACT—THE MIRROR has one opposition less this week. Josh Hart is ill.

WEBSTER—The dresses worn by Lizzie Webster in "Evangeline" were not designed by Worth.

BARRETT—Lawrence Barrett is playing a round of his best characters at Col. Sinn's, Brooklyn, this week.

BARNES—William E. Barnes was last week offered \$5,000 for his play "Only a Farmer's Daughter." He refused it.

UNLOOKED FOR—THE MIRROR almost doubled in circulation last week. Orders for this week show a further increase.

DONNELLY—John Donnelly, the veteran agent, has resumed his connection with the Carnecross Minstrels in Philadelphia.

HOFELE—Manager Hofele takes an active part in "Baba" at the Bowery. In a perpendicular sense, he has the best part in the piece.

DE NYSE—E. F. De Nyse of the Star is just now getting off the most readable dramatic department (on Sundays) of any New York paper.

RICKABY—John Rickaby was in town on Sunday, ulster and all. He reports business with the Knights as good. They are now in Providence.

STAMWITZ—Elizabeth Von Stamwitz entertains high hopes of Joaquin Miller's "Mexico," to be given at the Grand Opera House on the 10th prox.

DREW-BARRYMORE—Georgie Drew-Barrymore has been seriously ill, but is better. She has been staying with her mother, Mrs. Drew, in Philadelphia.

MORRIS—Clara Morris has been compelled to cancel her Chicago engagement in consequence of ill health, and will spend the winter at Los Angeles, California.

GILBERT—It is a pleasure to see John Gilbert in one of his best parts at Wallack's again. His John Sheldryn, in "Ours," is a bright revival of interest in old times.

OSBORNE—Negotiations are pending for the appearance of Rose Osborne in Joaquin Miller's "Mexico" at the Grand Opera House. Emily Rigl is playing her part in "Almost a Life" on the road.

ROUGH—Sam Jack, the Pennsylvania manager, telegraphed to a weekly dramatic paper here that he was coming to New York. His announcement appeared next week in the form of an advertisement, and Mr. Jack was charged \$1.50.

HICKEY—Some curiosity has existed in dramatic circles to know what the initials "S. M." before the name of Manager Hickey of Syracuse means. It has been ascertained they stand for Solid Man.

CAZAURAN—A. R. Cazauran alternates his journalistic labors with work on several new plays. A new work entitled, "Episodes of the Late War; the Autobiography of Two Participants" will soon be ready. Unlike the "Two Orphans" (Mr. C.'s first success) this is not from the French.

HILL—J. M. Hill, Denman Thompson's business manager, is credited with a good saying. A man told him in Boston that "Joshua Whitecomb" was a bad play. "Oh, yes," said Hill, "I know it, but it draws well. Those who have what you call 'good plays' can never get them produced, and if by chance they are produced they fail."

CLAXTON—Kate Claxton, while playing in Williamsburgh in the "Double Marriage" last Saturday, was sued by Mr. John J. Eller, her leader of orchestra in the Lyceum, for his salary of \$165.50, which has not been paid. Miss Claxton was before Justice Elliott, and she is to reappear in the court tomorrow to answer. This is but an episode in the chapter of catastrophes succeeding her failure at the Lyceum.

"49."—Joaquin Miller's new play written for McKee Rankin and Kittie Blanchard, called "49," deals with the historical incidents of the Mountain Meadow massacre, out of which is developed the necessary amount of love, romance, pathos, remorse and all the other harrowing elements of human feeling indispensable to a successful border drama. Joaquin says it is better than the "Danites," and is "permeated with a weird spirit of romance that cannot fail to impress most favorably the Fates." Rankin says he thinks so too.

Theatrical business is looking up just at present, especially outside of New York. Prospects are altogether brighter so far as the managers are concerned, and the spring season promises to be very prosperous. The position of the actors is perhaps not so good as in former years by reason of the competition of the new theatres and the repetition of the same plays is an evil which will

Professional Doings.

Rose Eytinge is better.

John A. Stevens is reorganizing his "Unknown" company.

Miss Katie Putman resumes her starring tour on the 20th inst.

Katie Mayhew plays with John Albaugh in Albany on the 20th.

Barton Hill of the California Theatre arrived in town last Saturday.

Phil Simmonds left for Albany, where the "Diplomacy" party are playing, on Monday.

T. W. Davey has closed his traveling tour with Lawrence Barrett and returned to Detroit.

It is now announced that Mrs. Boucicault will play with her husband in "The Colleen Bawn."

Miss Adelaide Cherie has been engaged to play in "Diplomacy," beginning next Monday.

Mrs. Bowers, who plays at Sinn's in Brooklyn next week, will appear in the "Woman in Red."

Miss Rosa Rand has a benefit at the Park Theatre, Brooklyn, on Tuesday evening, January 28.

John Ellsler is said to be the oldest American manager, and T. W. Davey the next. There are two youngest.

Negotiations are pending to transfer the play of "Baba" to the New National Theatre, Philadelphia, on the 27th inst.

Robson and Crane are playing the "Two Dromios" at Arch Street Theatre, Philadelphia, the present week to large business.

Charles E. Locke, manager of the Bush Street Theatre, San Francisco, has made over \$20,000 off the Alice Oates engagement.

The Florences have been playing an enormously successful engagement in San Francisco. People have been turned away nightly.

Minnie Cummings claims to be still lessee of the Fifth Avenue Hall. The prospective of "Our Oddities" has become, therefore, a personal matter.

Harry Ellsler, manager Opera House, Pittsburgh, Pa., was in town on Monday looking after attractions. He was in negotiation for the Foy's.

Mr. Herman Linde discontinued his performances at Steinway Hall after the recitation of "Macbeth" on Saturday. He is likely to reappear, however.

The snow blockade in the centre of this State was a serious loss to the managers of the circuits. Managers like Hickey, Lehman, and Albaugh, felt it most.

Dickie Lingard has closed for an engagement at the Globe Theatre, following John A. Stevens. Miss Lingard will play in "La Cigale." The engagement is for two weeks.

Mezieres and Duplan return here with Aimee, appearing at the Park on April 17. The tenor of the troupe has not been decided upon, but it is known that he comes from Paris.

Wallace, manager of the Academy of Music, Montreal, has engaged George Hickey, "American Cousin" combination, commencing Jan. 20; also "Engaged."

Bohke has been engaged at a salary of \$125 a week to lead the Fairy "Fet" during its run at the Park commencing January 20, when Mr. Plummer appears as Caleb Plummer.

Flattering criticism passed upon "Les Fourchambault" at the Broadway on night came from S. R. Cazauran, who pronounced the piece "no good." This from the author of "Kisses" is praise indeed.

J. B. Studley has been engaged to play the leading role in support of Mme. Von Stamwitz at the Grand Opera House, in "Mexico," Joaquin Miller's new play, which will be produced February 10.

The Lingards are engaged at the Broadway for two weeks in "Les Fourchambault," with a privilege of four. Succeeding them comes George Edgar, in "King Lear," which is put down conditionally for the 27th.

Frank Chanfrau's business fell off over one-half when he put on the "Octoroon" in San Francisco. The tenacity with which he holds on to this worn-out and threadbare old drama is a caution to the oldest inhabitant.

Wm. E. Barnes plays "Only a Farmer's Daughter" at Heuck's Opera House, Cincinnati. He has an offer from the management of the Standard Theatre, San Francisco, to take the piece there with Laura Don as star.

As is customary in such cases, the employees of the Fifth Avenue Theatre have been the worst sufferers from the legal complications of the managers of that theatre. It is always the player who is first to be engaged, and last to be paid.

St. Gardiner is closing spring dates at Morris, Frank Mayo, Marie Gornerine Rogers, Standard Company, Oates troupe, John E. Owens, McWade, "Haverly's United Minstrels," "American Cousin Combination," George Fawcett Rowe, etc.

William Nannery Company, consisting of Mrs. W. F. Burroughs, Walter C. W. Holmes, John Armstrong, Baker, J. J. Ferron, Walter Lennox, Phosha McAllister, Ida Van Court, Josie Wilmer, Mrs. E. M. Post, and Miss Mayer, open at the Academy of Music, in "The Romance of a Poor Young" next week.

Philadelphia Theatricals.

The success of "H. M. S. Pinafore" at the Broad Street Theatre continues unabated, and it is now calculated to keep it running until the 27th inst. It answers a popular want seldom supplied, and is in most respects an admirable piece of work, characterized alike by rare felicity of language, dainty conception of character and music that fairly sparkles in every number. To say this is to say that it has all the best characteristics of a perfect musical burlesque; but its praises do not end here, for one of its chief claims to commendation lies in the fact that from first to last it is pure in sentiment and language, and absolutely free from indelicacy either in expression or suggestion.

This is an excellence seldom met with in a musical burlesque, and it is therefore notable. There is really a much larger constituency for works of this kind than can be gathered together for the tawdry and meretricious works which, while pandering to the transient favor of theatre-goers, afford no real or lasting sense of satisfaction. The acting in this work, though not perfect, is about as good as may be looked for. Blanche Chapman, the Josephine of the occasion, is a good singer and a very accomplished actress, easily assuming the pretty ways suggested by the dramatist's faint outline of "The Lass That Loved a Sailor." Miss Chapman comes from a singing family. She is the daughter of the comedian, Henry Chapman, and, on her mother's side, the granddaughter of Mrs. Drake, in her day the greatest tragic actress of the West. She is a sister of Ella Chapman, the soubrette and banjo-player, now in San Francisco with the Rice Surprise Party. Mr. Samuel G. Young is a good vocalist. His voice is a strong and pleasing baritone. Mr. Garner, who sings Ralph Rackstraw, the sailor who loved the lass, is also a good singer. Henrietta Vaders is well known as an actress of serious roles, and her Little But-tercup is a surprising illustration of versatility. Miss Belle McKenzie is a bewitchingly pretty actress, and plays well in subordinate parts. Mr. George Denham, the Sir Joseph, K. C. B., is an admirable comedian. The chorus embraces many fresh faces. The orchestral work is well done, and the mechanical appliances are very effective. The attendance has been uniformly large.

AT THE NORTH BROAD.

George Fawcett Rowe inaugurated his second week at this theatre on Monday, appearing as Micawber. The support was good. Azzie McCall plays Little Em'ly with considerable feeling, and Mary Stuart makes a most amusing and humorous performance. Lizzie Rich makes an angular and not at all unctuous Betsy Trotwood. J. B. Ashton gives a really good rendition of Dan'l Peggo. Mr. Ashton is a good actor in this line of parts. Adelaide Thornton plays Rosa Dartle with considerable force and expression. The remainder of the performers are as follows: May Taylor, F. Fairchild, Charles Abbot, M. Hamilton, J. Taylor, F. Crane, W. Shea.

AT THE CHESTNUT

"Within An Inch of His Life" continues to only fair patronage. The judgment pronounced upon it last week has been fully verified. The piece has gained greatly in compression, but scarcely enough to make it attractive. Cutting may (as it does) improve a bad piece, but it is not a good one. The acting merits a fall to Lillie Grover as the Countess. E. Sheridan as Jacques, and George as the Count. The idiot of Charles, though very realistic, is too far exaggerated and hence falls somewhat of its purpose. Jeffreys, who plays the heroine, has perceptibly of late, and may develop to a very fair actress. "Ours" is a play by Hart Jackson, and then "The Tower of Babel," by Julian Magnus and H. C. Bunner. It is said to be a very strong piece.

AT THE WALNUT.

Mr. McCullough's engagement closed at the Walnut on Saturday. It was successful, although the houses declined in numbers toward the close. "Pizarro" does not draw well in these days, and it is a pity that another play was not selected for Mr. McCullough's benefit. The long-anticipated event of the present week will be the production of "Mother and Son," Sardou's play, which was one of the successes of the Union Square Theatre. It is an adaptation of "Les Bourgeois de Pont Arty." On this occasion the Walnut Street company will be reinforced by the appearance of Mr. George Clarke, Miss Linda Dietz, Miss Ida Vernon, Mrs. Marie Wilkins and pretty Lillian Cleves Clarke. Miss Dietz and Mrs. Wilkins play their original roles. Yesterday afternoon and evening the benefit tendered to Manager Rodwin by leading citizens of Philadelphia, was announced to take place in two performances. In the afternoon the bill included the whole of "Mother and Son," the whole of "Camille," with Mr. Charles Jr., as Armand Duval, and a recitation by Miss Lillie Hinton. At night "Mother and Son" was enacted, and Miss Hinton, as Camille, was the star. The cast of "Camille" will be Mr. Walcott, Mrs. Creese, Mrs. Henri, Miss Dietz, and Mr. Taylor.

AT THE ARCH

Crane and Robson appeared on Monday with "The Two Dromios," that clever comedy of Shakespeare's. It is notable that this play has attained its greatest run in this country since the theatre, when John and Frank Drew, the Dromios for upwards of one hundred nights. Crane and Robson are extremely

amusing in these parts. They constitute good contrasts and are funny throughout. They supplement each other well.

At the other houses little that is new is transpiring. At the New National, the sensation drama, "The Italian Padrone; or, The Slave of the Harp," a new variety company, and several of the features of Coup's Equestrianism are presented. A ring is provided for the circus acts. The attendance has been fair. The Museum, after undergoing all manner of attractions, has declined again to that threadbare "stand-up," "Uncle Tom's Cabin," in which Miss Hattie Arnold, little Ida Glenn, Miss Florence Richmond, A. R. Phelps, Robert Sheridan, E. P. Wilkes, and J. Louden appear. Nothing is to be expected from such a production, and the closing of the house may be now looked upon as certain.

Our Managers.

ROBERT MILES OF CINCINNATI.

R. E. Miles, the manager of the Grand Opera House, Cincinnati, is, after J. H. Haverly, probably the most enterprising manager in this country. Fortified by long years of experience in the business, gifted with a very keen sense of what is calculated to please the public taste, and with a force of character surmounting most obstacles, he unites nearly all those qualities which go for to make up that peculiar character, the successful dramatic manager. Miles has had a varied experience, but he has profited with it, and is really one of those to whom the American stage is so largely indebted for its capital, enterprise and brains. Though now the senior manager of the Grand Opera House, one of the most prominent theatres on the Continent, Mr. Miles commenced his professional career, as may be truly said, at the lowest rounds of the ladder. A few years since the equine drama being very popular, Mr. Miles identified himself with it, and became an excellent actor in such roles as "Mazeppa," "Dick Turpin," etc., in which he made a fortune, a large part of which he lost in management. As an instance of Mr. Miles' recuperative resources, during the late war while rehearsing "Mazeppa" at the Louisville Theatre, the horse used for "the fiery untamed" fell from the top run, and was instantly killed. Mr. Miles, nothing daunted, went to a livery stable in the neighborhood, selected a very handsome animal, which proved to be remarkably intelligent, and the performance passed off as though the horse had done the part for years. Probably the best animal ever used for the part was Mr. Miles' "Hiawatha." This mare, Miles used to assert, could do everything but talk. While filling an engagement some years since in the old Museum, then under the management of Mr. John E. Owens, "Hiawatha" was photographed from the roof of the building, whither she had followed her master. Her death in that city was a serious blow to her master, who was greatly attached to her. Mr. Miles has managed, in his time, nearly every legitimate theatre in Cincinnati with varying success. Commencing at Bates' old National, having purchased the lease from Mr. Samuel Colville, paying therefor something over twenty thousand dollars. Thence he went to Robinson's Opera House, being the first lessee and manager of that house. When Mozart Hall was transformed into the Grand Opera House, the irrepressible Miles also became its manager. For that season he managed it as well as the Robinson Opera House; the latter not proving a paying institution, he gave that up, and devoted his time to the Grand Opera House. This house during the past season has been unusually successful, every engagement so far being profitable. Mr. Miles, for the past two or three seasons, has also guided the fortunes of the handsome little Alice Oates. He accompanied her to California early in this season. In San Francisco they have just concluded an engagement of seventeen weeks, something unprecedented in that city. The profits have been large. Mr. Miles, during his managerial career, has operated extensively in almost every branch of amusement. Occasionally he has speculated in circuses; these, however, have for the most part not proved very lucrative.

Personally, Mr. Miles is a most affable gentleman, and is extremely popular with all classes. As a manager, he enjoys the esteem and confidence of the profession generally. Indeed, he is best known to many as "genial Bob Miles." His management of the Oates party shows him to be a manager of most restless and persistent energy, and most unconquerable perseverance. Being now just in the prime of life, it is possible Mr. Miles may long gladden the hearts of his friends.

P. H. Lehman, the enterprising manager of the Wieting Opera House, Syracuse, N. Y., says that his business has been fine all the season, and in answer to a remark about the opposition, said there was no opposition to speak of, as the manager of the other place was out of town nearly all the time and the house is seldom opened. In fact, when it was open the losses were more than when it was closed.

C. H. McConnell, manager of National Printing Co., Chicago, writes that his business was never better. They are working night two nights a week. This cannot be considered as an indication of the show business in that particular city, because this house prints for many of the traveling establishments, and the business is to all intents and purposes of America, or rather of the West.

THE VARIETY THEATRES.

Sentador's Views on the Decline (?) of this Amusement.

Scarcely a week passes but what some one arises and proclaims through the press that the variety business is dead. He then proceeds to recount the causes which have led to its demise, and ends by asking that it be properly interred. A writer in the New York Star, last Sunday, went perhaps a little further than others have done in this direction, and under the significant and awe-inspiring head of "The Doomed Variety Business," took occasion to state:

The variety business is "on its last legs" in this city. The burlesque troupes of the higher order—the "Evangeline" and Colville parties—fully gratify all the popular taste in that direction, and the regular variety business is retreating to the Bowery beer-saloons, whence it originally came. Tony Pastor is striving to hold his own in Broadway, but the task is a hopeless one. This season has been disastrous to his house as well as to the Comique. The flat has gone forth; variety must depart from Broadway. If Pastor could get the lease of his old house in the Bowery he might hold on; but if he clings to Broadway his fate is certain.

Now it may as well be said in answer to this that variety is not on its last legs in this, or in any city; that, so far as may be judged from the business done, it is in a most flourishing condition, and that so far as the future is concerned, it promises well.

As regards the burlesque troupes of "higher order," there is considerable to be said on both sides. The writer in the Star has chosen a very unfortunate illustration. Gus Williams, who is no longer a first class attraction on the variety stage—and we say this without implying any detriment to his powers—went to Booth's to play in "Evangeline," and became at once the "star" attraction. Next to him in prominence was Larry Tooley, an old variety actor, and surely not to be regarded as a great "card" on the variety stage. This certainly indicates more decadence in the legitimate stage than in the variety theatres. It shows, too, a healthy progress among variety patrons in contrast to the stationary position of the attendants of regular theatres.

But perhaps you will say, This is not a fair example.

The Stetson "Evangeline" troupe which played at Booth's, has for a rival the original Rice "Evangeline" troupe, now at the Lyceum. Here again is another example. By common admission and consent, George Fortesque is the star of that organization. Fortesque is an old variety actor. His place on the variety stage has been filled by new lights and new faces. This surely does not show variety to be on its "last legs." In the Colville troupe, the remaining example given: there is not a member—with the possible exception of Charley Drew—who has not a superior in his or her line of business on the variety stage. Jennie Satterlee is a better burlesque actress probably than any lady in Colville's company. But Jennie Satterlee plays small parts in Tony Pastor's and is never cited as a "star" on the variety stage.

The statement that "the variety business is retreating to the Bowery beer saloons, whence it originally came," is untrue. The Bowery variety theatres are doing well by reason of the intrinsic merit of the attractions they present. Donaldson, Gieselberg and Miner have, by good management and good shows, gradually drawn fine business to their respective houses. This is an advance, not a retreating.

Tony Pastor is not "striving" to hold his own, but is holding it. He has encountered stronger opposition than usual this year from the fact that the four down-town theatres are this year all open, that the Bowery Theatre is drawing largely, the Windsor in the field, and that, moreover, the three Bowery variety theatres have uniformly good attractions at excessively popular prices. Tony has done well nevertheless. The statement that the season "has been disastrous to his house as well as to the Comique" is simply ridiculous. The Comique has undergone a season of almost unparalleled prosperity. The culminating statement in the article that Tony might "hold on" if he got back to the Bowery, is almost too frivolous for notice.

So far from this being a bad season for varieties, it is a very good one. Ask any of your up-town managers what theatres are doing best this season. If we mistake not the answer will be that—Heuck's Opera House, Cincinnati, and Theall & Carton's, Williamsburg, have done the best average business this season of any two theatres in America.

They are both variety houses. They have done better than the "legitimate" theatres in those cities. Variety is a growing interest. It is becoming the money-making branch of the theatrical business.

Take as example the man who ought to be at the head of the variety business in America to-day—Josh Hart.

Had Hart continued in the variety business, he would be a rich man to-day.

The variety business is as prosperous as ever to-day.

Go with me in mind around the country and see whether it is progressing or declining. Begin in San Francisco. The theatre of that city which has made the most money is Lock's Bush Street Theatre—a variety house. Alice Oates has just finished a 17 weeks engagement there.

Proceed to Chicago. St. Louis, Louisville, and even will find the same thing. The variety business is the best in America.

same condition of affairs will be found.

In New York it is about the same. Tony Pastor, Harrigan and Hart, and the three East-side managers have made more than Lester Wallack this season.

There have been enough of these assaults on variety theatres. The interest is doing well, as it deserves to. It is run on the firm basis of giving a good show at small prices, of engaging attractions for precisely what they can draw at the box-office, irrespective of the likes of the manager.

It is but fair to add that the majority of variety entertainments now being given in New York, are more popular and more attractive than the shows given in other theatres, and are consequently, and as a matter of course, better attended.

SENTADOR.

HARRY MINER'S.

The bill presented at Harry Miner's this week included Pat Rooney, who is welcomed back after his stellar tour, Morris and Fields, the German team, Haley and West, the Herbert Brothers, gymnasts, Wiley Hamilton, Bingham the ventriloquist, Frank Bennett and Georgie Kaine, Johnson and Bruno, Billy Carter, the Cahills, the French Twin Sisters, and A. H. Sheldon. We very much question whether there is in New York to-day an entertainment which combines such a variety of attractive features as does this bill of Miner's. There are "cards" in it any one of whom would have made the fortune of a variety manager ten years ago. Pat Rooney's excellence as an actor is truly remarkable, though by no means versatile (giving, in fact, the very same sketches now that he did three years ago). Rooney's grotesque playing does not wear away its early welcome and is indeed as popular as ever. Mr. Miner's bill this week is really a fine one and draws to his house the attention of all those who wish to pass a pleasant evening's entertainment.

THE LONDON.

Manager Donaldson of the London is this week very little behind Miner in the merit and attraction of the bill he offers. Among those comprised in the programme are Ira A. Paine, the sharp-shooter, Lydia Rosa, Clara More, Alex. Zanfretta, Harry Budworth, the Davenport Brothers, Mulligan and Morris and Fanny Prestige, who seems to have become a fixture at this establishment. Business continues good.

THE VOLKS GARDEN.

Manager Gieselberg is met with his usual success in catering to the tastes of the Volks Garden patrons. He presents this week Ben Dodge, the impromptu vocalist; Lulu Francis, Ada Weaver and Nellie Parker; Keating and Sands, the Thompson Brothers and Sam Norman. The entertainment concludes with the popular burlesque of "Black-Eyed Susan," in the presentation of which the entire company takes part. A good bill of attractive features is promised for next week at this house.

THE COMIQUE.

Harrigan and Hart are this week presenting one of their inimitable local productions. It is called "The Mulligan Guard Ball," and is announced as a sequel to the "Mulligan Guard Picnic," which created such a favorable impression and attracted such large houses early in the season. The full cast is as follows:

Dan Mulligan, Edward Harrigan; Tommy Mulligan, his son, Tony Hart; Sam Primrose, barber, captain of the "Skidmore Guards," John Wild; Palestine Pater, chaplain of the "Skids," Billy Gray; Gustavus Lochmuller, Harry A. Fisher; Gustavus Lochmuller, Jr., Emil Heusel; Phil. Garlie, Ed. Burt; Walsingham McSweeney, M. Bradley; Schnip Schneider, John Mealey; Ambrosial Rosenfelt, Jos. Fitzsimmons; Bridget Lochmuller, Annie Mack; Katy Lochmuller, Nellie Jones; Cordelia Mulligan, Annie Yeamans; Maggie Murphy, Lizzie Edwards; Eunice Snow, Nellie Boyd; Anastasia Appledorn, Tillie Nichols; Caroline Williams, Johnny Shay. Mulligan Guards—Tommy Gilmartin, A. Melton; Mickey Freely, Frank Powers; Dick Sheridan, Luke West; Phil. Hurley, B. Holy; Abraham Purcell, M. Forest; O'Donovan Clancey, B. Arnold; Alonzo Brady, G. Brown; Timmy Flynn, Frank Osgood. Skidmore Guards—Ferguson Clinton, Ed. Goss; Palmerston Duby, Jim Fox; Sunrise Mitchell, Johnny Queen; Mountchesington Grub, B. Overack; Herman Gulliver, Sam Smith; Socrates Perkins, H. Felton; Nero Nayler, A. Double; Sylvester Sampson, Frank Nelson.

Incidental to the drama, Ed. Harrigan sings "The Hallway Door." The play is clearly a success. It will run until further notice. The variety attractions include Jennie Morgan, Goss and Fox, the Snow Brothers, Queen and West, John Wild, Billy Gray, Johnny Shay, Emma Hoffman, and Kitty O'Neil.

TONY PASTOR'S.

Tony Pastor announces a complete change of bill at his theatre this week. The programme is composed of entirely new features throughout. Among the attractions are John Till and his troupe of marionettes; W. C. Turner and James Maas, in the "Ulster Brothers," and "The Demon of Harlem Flats;" Bryant and Hoey, John Morris, Wm. Conrad, the Langlois Bros., J. C. Turner, and F. C. Geyer, May Vernon and Mr. Pastor himself. The attendance has been as good as usual. Next week a number of excellent attractions are announced to appear.

Variety Notes.

The Windsor has been doing a light business.

Sam Devere appears at the Theatre Comique February 9.

The success the Comique is achieving is something remarkable.

Sam Devere begins an engagement at the San Francisco Minstrels next Monday.

John Sheridan and Alecia Jourdan go to Boston with Tony Pastor next week.

Bryant and Hoey have been welcomed back to Tony Pastor's this week. They make a good team.

Neil Burgess has had a play written for him by C. B. Lewis of the Detroit Free Press, called "Bijah."

No one should miss the opportunity of seeing "The Mulligan Guard Ball," as given at the Theatre Comique. It is excellent.

Cool Burgess and Georgina Smithson, two of the best cards on the variety stage, are appearing at the Tivoli Theatre this week.

On the 20th inst. Tony Pastor takes his entire troupe to the Howard Athenaeum, for a week's engagement. Tony himself.

A stranger in New York being asked he knew where the Metropolitan Hall replied that it was opposite the theatre Frank Girard always played.

Harry Bloodgood was in the city last looking hale and hearty as ever. He the Opera House, Fall River, Mass., this inst., with a strong variety show.

Hugh Fay has returned to Brooklyn two successful seasons in the West. He mains at the Brooklyn Volks Theatre the remainder of this season.

Variety business is looking up in all large cities, and in places like Indianapolis, Buffalo, Fort Wayne, Pittsburgh, etc., the variety interest is the chief one of the place.

The condition of the American variety performers now in England is representative very deplorable. Recent letters are at in advice to brother professionals not to go to sea.

The new faces at Tony Pastor's The next week will be as follows: Jeppe Fannié Delano, Sanford and Wilson, H and West, Morris and Fields, the Swa the Courtlands and John Morris.

The "Pathfinder" Combination, of which Chas. Rogers and Mattie Vickers are "stars," have not been as successful in the West as they deserved. Both Rogers and his wife are good performers, and they deserve clearly to do well.

Harry Richmond was released from bail in Philadelphia last Saturday. Waterman becoming his bond, killed one Archer, a Philadelphian, about three months ago. This is probably the end of the case.

Irene Murdock very sensibly threw up her engagement in Indianapolis, in consequence of the manager exacting as a condition that she appear in the wine-room. This precedent, if more generally followed, would draw the line closer between the "dives" and the accredited variety theatres.

Messrs. Hyde & Behman of the Brooklyn Volks Theatre will start a minstrel band on the road next month. Billy Barry and Sam Devere are to be the end men. The first part will show up the "forty men in cork." They will travel for the remainder of the season.

Miss Jennie Morgan makes this week her first appearance at the Theatre Comique since it came under the management of Harrigan and Hart. Miss Morgan is in many particulars the most pleasing vocalist on the variety stage, and her engagement here is a subject for congratulation.

Josh Hart's Novelty Company, one of the most overrated collections of "variety" people ever introduced to the San Francisco public, have just concluded their engagement at the Standard Theatre, and hoped that this is the last time they will see Mr. Hart and his famous aggregation of "frauds."—San Francisco Era.

Manager Harry Palmer of the Comique Theatre, New Bedford, Mass., and Gaiety Theatre, Fall River, has been in the city the last few days, engaging people for the week of February 20 and 27. Among those engaged are: William C. L. Farwell as stage manager; Hogan and Lord, Lawton and Bryan and Miss Delia Turner, Dan Nash and Bryan O'Lynn, J. D. Kelly, Howard and Sanford, The Three Burtons, Mackin, Tillie Antonio and Emma Hinch.

Fiske to Jefferson

FIFTH AVENUE THEATRE, Jan. 6, 1890.

DEAR SIR:—The orders of the Receiver restrict me to the front of the house; but I wish to convey to you my sincere sympathy with you in the outrageous insult attempted to be offered you by Mr. D. H. Harkins, who has charge, under the Receiver, of the stage, and by whose mismanagement, neglect (or worse), there is no company to support you this evening. With many thanks for your past kindness, yours faithfully,

STEPHEN FISKE

Mr. Harkins' response is not recorded.

The Western papers are full of account of the alleged marriage of Fanny Port. The report has been known to

Theatrical Reminiscences.

Macready, while once traveling by coach to Bath, was much amused by a fellow-passenger whose budget of theatrical anecdotes seemed almost inexhaustible. By-and-by the story-teller said: "Macready is a good actor; but he can never play without applause. He went on one night, and no notice being taken of him, he told the manager he could not get on if he was not applauded. Whereupon the manager went round and told the audience what Macready had said, and when the tragedian reappeared, they applauded him so incessantly that he was utterly disconcerted." Not more disconcerted, however, than the relator of the story, when his amused listener observed that he rather discredited that tale, since he happened himself to be Mr. Macready.

Actors are supposed to be a most unmethodical race; but they are punctual to business. To avoid keeping the stage waiting, Grimaldi once ran from Sadler's Wells Theatre, in London, to Drury Lane, in his clown's costume. With the same regard for punctuality, Toole, having to play Jack Grinnidge in "Green Bushes," at Sadler's Wells, after performing the Clockmaker's Boy in "Janet Pride," at the Adelphi Theatre, executed the change from boyhood to age en route, and when he stepped out of the cab, found further progress barred by the driver, who demanded: "What have you done with the kid, old un, I took up at 'the Delphy'?" and was not to be pacified until the stage-door keeper indorsed the comedian's explanation of the mystery.

The revival of "Ours," at Wallack's this week, recalls an episode of its original "run" at the Prince of Wales' Theatre, London. Mr. John Clarke, the English actor who played Hugh Chalcott, used to pass his Sundays and Mondays at Brighton, returning to town by the five o'clock express. One Monday afternoon upon arriving at the station at the usual time, he discovered that the express had been withdrawn for the winter months; and that if he wanted to be in London by half-past seven he must pay twenty pounds for a special engine. He paid the money, and as he jumped into his solitary first-class carriage, congratulated himself that he only lost a quarter of an hour. "Eighteen shillings, if you please, sir," said an official. "What for?" demanded the actor. "By the by-laws of the Brighton Company, all occupants of a seat in a special express must pay extra fare," was the unwelcome response. He had but half a sovereign in his purse, and had to run back to his hotel to supply the deficiency—then he was off, indeed, and was smoking his cigar as Hugh Chalcott on the stage of the Prince of Wales' at the proper time.

Less expensive, but much more risky, was Sam Emery's railway ride from Anerley to London once. He had been down at the Crystal Palace, and allowed himself plenty of time to reach the Olympic Theatre, where he was playing, but he had the chagrin of seeing three trains dispatched while he was waiting permission to go on the platform, and of learning there would not be another for half an hour; but that if he made the best use of his legs he might catch a train at Anerley, which was due at London Bridge at half-past six. He ran the hardest, darted past the porters at Anerley, and jumped into the guard's van as the train was proceeding. In went the guard after him, and having no breath left to explain, at London Bridge he made an understanding to appear if called upon by the company; and jumping into a hansom, by a promise of double fare got over the distance in just twenty minutes; and two minutes later was, as Mr. Potter, standing with his back to the fire in John Mildmay's drawing-room, in the play of "Still Waters Run Deep." Mr. Compton was not so successful in his attempt to reach the Haymarket Theatre, from Epsom Downs one Derby Day, and for the first time in his life failed his manager. It was ten o'clock before he arrived at the theatre, and "The Evil Genius," in which he played a deaf postman, was over. He eagerly inquired what apology had been made for his non-appearance, and what piece they had substituted. "No apology and no change at all," was the consoling reply; "we cut the postman's part out altogether and nobody missed it."

Charlotte and Susan Cushman once attempted to play "Romeo and Juliet" at Trenton. Scenery and property were conspicuous by their absence; and the only way they could devise for doing the balcony scene was to stretch an old-fashioned patchwork quilt in front of Juliet, one end being held by the manager, and the other by a little negro employed at the hotel. All went well until Juliet called Romeo back to ask, "And what o'clock to-morrow shall I send for thee?" Before the fair Montague could reply, a black head popped out from the side, and its proprietor ejaculated, "Miss Cushing, my bell's ringin', and I am obliged to let my side of the house drop;" and drop it did, and there was an end to the balcony scene.

The sisters were perhaps not quite so dumb-founded as Madame Mihan-Carvalho when playing "Lucia di Lammermoor" at Marcellines. The cantatrice had ordered a restaurant-keeper to send her a basin of hot soup at nine o'clock. The hour came, and with it a girl carrying the star's refreshment. The girl made at once for the stage, and arrived at the wings as Madame was singing in the finale to the first act; and the next moment Ravenswood and Lucia were astonished by a soup-tureen being set down on the mossy bank in front of the fountain, the cover lifted,

and the intruder addressing them, as she plunged a spoon in the bowl, with: "Begging your pardon, sir, for interrupting you and the lady, but here's the soup!"

A strolling troupe, of whom young Horstense Schneider was one, announced "La Tour de Nesle" for their last performance. An overflow resulted. The actors were in high spirits and full of fun. Mile. Schneider, discovering an old pair of russet boots behind the scenes, put them, by way of a joke, into the hands of Buridan as he was going on the stage. Accepting of the awkward handful, he placed the boots on a table on the stage and quietly went through his part; when another actor, of the name of Philippe d'Aulnay, took possession, and made his exit with one under each arm. In the next act, Marguerite de Bourgogne entered carrying the mysterious boots, and passed them to Gaultier d'Aulnay; he turned them over to Orsini, in short, before the curtain fell the boots, though foreign to the piece, had been borne in succession by every personage. The audience watched for their appearance, while wondering what it all meant, and applauded the players to their hearts' content. Twelve months afterward another company set up their bills in Agen, and "La Tour de Nesle" attracted everybody to the theatre, but before the first act was over there were symptoms of displeasure, which gradually increased until the uproar was so great that the curtain fell on a half-played piece; benches were torn up, lights put out, and only the arrival of the Mayor at the head of a troop of soldiers put an end to the tumult. Then the Mayor turned on the poor manager, who protested his inability to understand how the riot came about. "That is all nonsense," returned the Mayor. "Your conduct is disgraceful. You have misled the people, and mutilated a masterpiece. Where are the boots?"

Readiness in unforeseen emergencies is of the greatest value to manager and actor alike. A word fails the memory at an important stage of the play, or some accident occurs to mar or even put a stop to all other proceedings. On such occasions fertility of resource is of the greatest moment, and has over and over again saved the credit of all concerned. In fact the readiness of an actor or manager to turn an apparent disaster into a happy interlude, is much on a par with the presence of mind that guides a skillful general to victory. This readiness was well displayed on the stage by Lugnet when playing the bearer of an important dispatch, on the contents of which the plot of the drama turned. By mistake the property-man gave Lugnet a blank sheet of paper, which he handed to the mimic king, who not having studied the words which ought to have been written on the dispatch, was in a quandary. He got out of it by handing the paper back to the messenger with the command: "Read it to me, sirrah!" Lugnet, however, was equal to the occasion, and responded: "Alas, sir, born of poor but honest parents, I have never learned to read."

George Goodwin's Benefit.

The following letters have passed between the Philadelphia committee and Mr. Goodwin:

PHILADELPHIA, January 2, 1879.

George K. Goodwin, Esq.

DEAR SIR:—A large number of your fellow citizens, representing the various professional, business, and political circles of the city, appreciating your untiring efforts to please the lovers of the drama by maintaining a first class theatrical resort, held a meeting at the Girard House this day, when it was determined that some recognition should be made, and that your services should not go entirely unrewarded, when it was resolved that a testimonial benefit should be tendered you, the same to take place at the Walnut Street Theatre on the afternoon and evening of Wednesday, January 15, should such meet your convenience. An early response will oblige the Executive Committee.

Dennis F. Dealy, chairman; James N. Kerns, B. K. Jamison, W. H. Pancoast, M. D., Daniel Dougherty, George Plowman, Robert P. Dechert, John Dunn, Harrington Fitzgerald, Robert R. Smith, Dr. F. H. Wade, William M. Bunn, John W. Forney, W. M. Singerly, George W. Arundel.

Mr. Goodwin's reply was as follows:

WALNUT STREET THEATRE,

PHILADELPHIA, January 2, 1879.

Dennis F. Dealy, chairman; James N. Kerns, B. K. Jamison, and other gentlemen of the committee.

GENTS:—Your very flattering letter of today is at hand, and it is more valuable coming, as it does, from so many distinguished gentlemen of our city. It is very satisfactory to me to find my efforts to please the public so generously appreciated. Your movement is a great surprise, which renders me the more happy. I return to you and those you represent my sincere thanks.

The time and place named by you, Wednesday, January 15, at the Walnut Street Theatre, are perfectly satisfactory.

Geo. K. Goodwin.

The benefit occurred yesterday.

Alice Harrison in San Francisco.

[From the Virginia City Stage.]

There has been another theatrical row, and, as usual, a woman is at the bottom of it. A daily paper gives the particulars of a disgraceful fight which took place at the California Theatre on the evening last, at the conclusion of a performance, between General Barton, the proprietor, and Robert E. Eberle, the stage manager, growing out of the fact that two attaches of the theatre, and

pioneered by one of the fighters. It appears that Alice Harrison was assigned one of the upper rooms on the level of the stage, and this fact elicited a complaint from a lady of the company, who was compelled to give up her room and take one in the basement. Eberle, who, with Barton Hill, is one of the old company which ended in the financial ruin of John McCullough, insisted on the change, and placing Alice Harrison in the best room, for some reason. General Barton objected and words passed between the two, finally ending in a rough and tumble fight. General Barton is well versed in the many art and was fast "putting a head" on the stage manager when some of the employees interfered and the two men separated. It has been remarked that the fortunes of the California Theatre began to wane when Alice Harrison was first added to its company.

Dramatic Criticism.

[From the Philadelphia Times.]

The drama and its artists demand the most conscientious and fearless criticisms of reputable public journals. The Church can protect itself from those who degrade the ministry. It has its appointed tribunals for trial, judgment and execution, and it is, as a rule, prompt and fearless in maintaining the purity of its teachers. The statesmen of the country are criticised with the utmost freedom, and antagonistic parties conserve each other and enforce accountability for public wrongs, as well as for infirmities of character which dishonor the people and their government. The drama is exceptional in its freedom from restraints, and it is next to the pulpit and the press in its influence upon the morals of the community. It is the one teacher reaching nearly all classes of society, that is subject only to the criticism of the press and the restraint of popular disapproval.

Miss Kellogg's Accomplishments.

[From the Mercury.]

It is related that Mrs. Kellogg believes that Clara Louise can accomplish anything she may attempt. Recently while both were present at Tony Denier's "Humpty Dumpty" matinee at St. Louis, Tony, as clown, came in on trials. "You could do that, Clara, if you tried," whispered the admiring mother. "Oh, no, ma," was the earnest response. Presently a gymnast turned a back somersault. "Well, ma," said Clara, "I am sure you will admit that I could not do that." "Yes, you could, child," replied the confident mamma, "if you had your 'Mignon' dress on and nobody was looking."

SPECIAL NOTICES.

THEATRICAL COSTUMES.

Bloom makes a second specialty of Theatrical Costumes, and many of the leading artists upon the stage in the metropolis and elsewhere look to him for their supplies, and there is nothing an actor or actress can want or is likely to want, but may he had at very short notice, the designs always fresh and quality always excellent. Whether silks, satins, brocades or gauzes are wanted, plain or in a combination of harmonies, the order can be filled and a lady may, make her entrance as an ordinary woman of society, and make her exit as Marie Stuart, fresh from the hands of skillful Miss Ferguson, whose finger tips are full of wonderful transformations.

MME. SMITH'S ESTABLISHMENT.

Mme. P. A. Smith's dressmaking establishment is noted among professionals. It contains the work of the first modistes to be had, whose whole time and attention is devoted to this elegant and novel branch of manufacture. It may be recalled that Mme. Smith made the best part of the costumes worn in the Standard success, "Almost a Life," notably that of Miss Maud Granger. Professionals wishing costumes of the latest Parisian designs should pay a visit to Mme. Smith.

THOMAS' OPERA HOUSE.

1239 Broadway, bet. 30th and 31st Sts.

JERRY THOMAS' MINSTRELS.

Stage Manager.....Senator BOB HART.
Performance commences at 8 o'clock.
Popular prices, 50 cents and 25 cents.
Matinee on Saturday at 2.

PHIL SIMMONDS,

Business Manager,

"Diplomacy" Combination,

Traveling.

BROWN & BARNES,

DRAMATIC, EQUESTRIAN AND VARIETY AGENCY.

834 BROADWAY, NEW YORK.

J. Alexander Brown, James A. Barnes, Proprietors.

ALL APPLICATIONS RELATIVE TO renting the Drawing Room Theatre, should be addressed to MINNIE CUMMINGS, MIRROR OFFICE.

THE REFINED CHARACTER ARTISTS,

JOHN F. SHERIDAN,

AND

MISS ALICIA JOURDAN,

In J. F. Sheridan's hit of the season,

Moonlight Flirtation.

Copyrighted.

Address THEATRE COMIQUE.

STANDARD THEATRE.

Broadway and 33d St.
WM. HENDERSON, Proprietor and Manager.
ARTHUR SULLIVAN and W. S. GILBERT'S new and original Nautical Comic Opera.

H. M. S. PINAFORE.

with new scenery, costumes, appointments, and a brilliant distribution of characters, comprising Messrs. Henri Laurent, Eugene Clark, Wm. Davidge, Thos. Whiffen, Charles Merkin, and Miss Eva Mills, Mile. Gurney, and Mile. Jarbau.
EVERY EVENING AND SATURDAY MATINEE.
POPULAR PRICES.

PARK THEATRE.

HENRY E. ABBEY, Lessee and Manager.

OPERA BULESQUE.

LAST APPEARANCE

of the

COLVILLE OPERA BULESQUE COMPANY.

ROBINSON CRUSOE.

Matinee Saturday at 2 o'clock.
MATINEE PRICES. Admission, 50 cts. Reserved, 50 cts. extra. Children Half Price.

Monday, Jan. 20th, Mr. JOHN E. OWENS as Caleb Plummer, in DOT; or, The Cricket on the Hearth.

BROADWAY THEATRE.

EDGAR & FULTON, Lessees and Managers.

FOR TWO WEEKS ONLY.

THE LINGARDS.

(Alice, Dickie and William Horace Lingard) in a new adaptation by D. Dalziel, Esq., of

LES FOURCHAMBAULT.

With Miss L. LeClair, Miss Dickie Lingard, Miss Alice Lingard, Mrs. J. L. Carhart, William Horace Lingard, O. H. Barr, Joseph Wheelock, W. H. Crompton. New scenery, etc.
RESERVED SEATS, 50c., 75c., and \$1.
MATINEES WEDNESDAY and SATURDAY.

LYCEUM THEATRE.

14th St. and Sixth Av.

OPERA BOUFFE.

Every evening at 8 and Saturday Matinee at 2. Second week and great success of

RICE'S ORIGINAL EVANGELINE COMPY. in their great specialty, the American Opera Bouffe.

EVANGELINE.

Original Music by E. E. Rice; original cast, including Miss Lizzie Webster, Miss Venie G. Clancy, Mr. G. K. Fortesque, and Mr. Henry Hunter.

Popular prices.....25c., 50c., 75c., \$1.

NIBLO'S GARDEN THEATRE.

EDWARD F. STARIN, Prop'r and Manager.

SECOND WEEK.

Overwhelming audiences greet with cheers

FRANK MAYO.

In Murdock's Charming Idyll,

DAVEY CROCKETT,

supported by his own combination of carefully selected artists.

Matinee Saturday at 2 o'clock.

GERMANIA THEATRE.

ADD NEUENDORFF, Director.

Performance Every Evening at 8.

Box Office open from 8 a. m. to 10 p. m.

GLOBE THEATRE.

728 & 730 Broadway, opp. N. Y. Hotel.

FRANK B. MURPHY, Manager.

SECOND WEEK OF

THE FOY SISTERS

in

"MISCHIEF."

Bertha Foy,

Ida Foy,

Florence Ellis,

Harry Allen,

W. H. Lytell.

Reserved Orchestra Chairs, 50 cents. Admission with seat, 25 cents.

BOWERY THEATRE.

FERDINAND W. HOFKLE, Manager.

Second week of the great Spectacle of

B. A. B.

produced at a cost of \$50,000, with new and magnificent scenery, costumes, and mechanical effects.

A Grand Ballet, led by Mile. Betty Remmelsberg. Amazonian March by 150 beautiful Young Ladies.

GRAND TRANSFORMATION SCENE.

Matinees Wednesday and Saturday at 2.

Reserved seats 25c. extra. Box office open.

Card from Thos. Donaldson

TO THE PUBLIC.

Acceding to a desire and request suggested

and long felt regarding an entertainment of Refined Excellence, Artistic Merit, Innocent Pleasure or Instruction and Mirth-Provoking Frivolity, Operatic and Classical Singing, Graceful and Grotesque Dancing, The Acme of High Standard Comedy Illustrations of the most brilliant imagination. Three hours of edifying and health availing amusement, forming a New Theatre on the East side path of pleasure. Something long wanted is now here granted.

A something varied, which must be admired, in which families or children will view scenes bewildering of singing and dancing, music, entrancing old heads and young hearts, mingle in transports, nothing offensive, nothing expensive, easy and graceful of laughter, a face full, brilliant, chaste, and cheerful. Of music an ear full. Nothing that's baneful, of knowledge a beam full, of mirth there's a heart full, and joy a heart full. Excellent comedians, Burlesque Tragedians, everything glorious, good things in store for us. Watch for the day and date, cheerfully hope and wait the "London" Theatre.

DONALDSON, the Caterer.

LONDON THEATRE, N. Y.

THEATRE COMIQUE, 514 Broadway.

HARRIGAN & HART, Proprietors.

The Popular New York Favorites,

HARRIGAN AND HART,

will present for the first time a new and comical sketch, written by Edward Harrigan, entitled:

THE MULLIGAN GUARD BALL.

First appearance in New York this season, of the

SNOW BROTHERS,

BEN, LEW, and EDDIE, the astonishing

Athletes.

JENNIE MORGAN,

GOSS AND FOX,

KITTIE O'NEIL,

QUEEN AND WEST,

EMMA HOFFMAN,

JOHN WILD,

BILLY GRAY,

JOHNNY SHAY.

MATINEES—WEDNESDAY AND SATURDAY.

TONY PASTOR'S,

AN ENTIRE CHANGE OF ARTISTS AND

ATTRACTIONS.

The recognized Family Theatre of New

York. Patronized by the elite and refinement

of the metropolis.

JOHN TILL

and his troupe of Royal Marionettes.

W. C. TURNER AND JAMES MAAS,

BRYANT AND HOEY,

JOHN MORRIS,

WILLIAM CONRAD

and his performing dogs.

THE LANGLOIS BROTHERS,

J. C. TURNER AND F. C. GEYER,

MAY VERNON,

and

TONY PASTOR.

MATINEE TUESDAY AT 2 O'CLOCK.

THE FOLLOWING PLAYS ARE THE

PROPERTY OF BARTLEY CAMPBELL.

Fate,

Peril,

Hearts,

Vigilantes,

Ohio,

The Virginian,

On the Rhine.

Privilege to play any of the above can be ob-

tained on application

C. R.

THREE COME

FOR FIFTEEN CENTS.

Royal Octavo, printed on superfine heavy

white paper, clear type, each number contains

40 pages, original and recent cast,

business, costumes and directions

unaltered and unabridged.

1. Lady of Lyons. To Oblige

Kiss in the Dark.

2. London Assurance. My Husband's Se-

cret. Two Flats and a Sharp.

3. The Stranger. Mr. Joffins' Latch Key.

Unprotected Female.

4. Richelieu. The Married Rake. A Happy

Pair.

5. Brutus. Delicate Ground. Persecuted

Dutchman.

6. Julius Caesar. Plague of My Life. For

Better or Worse.

7. Money. A Crimeless Criminal. Tell

Your Wife.

8. Ion. A Husband in Clover. My Uncle's

Suit.

BLOOM'S GREAT AMERICAN THEATRICAL SUPPLY, 338 & 340 BOWERY, N. Y.

Catalogues, Price Lists, Samples and Estimates
for Costumes Sent on Application Free of Charge.

Have opened Full Lines of Fall Shades of Satins, Silks, Velvets, Brocades, Brocatelles, Gold and Silver Laces, Fringes and Trimmings of Every Description. Lowest Prices in the country.

RARE FRENCH JEWELRY A SPECIALTY.

Elegant Styles of French, English and German Hosiery, in Silk, Lisle Thread, Worsted and Cotton, latest importation and of our own manufacture. Combination of Colors, shapes and styles, are calculated to meet with general favor, and cannot fail to give thorough satisfaction. ENGLISH COTTON TIGHTS AND SHIRTS, \$1.35. SILK TIGHTS, Shades and Sizes, \$10, not excelled even by those selling elsewhere at much higher rates. All kinds of Pads Made to Order in the most scientific manner. DRESSES and COSTUMES, antique and modern, of every description, made on the premises, after latest Parisian models, at most reasonable terms, Elegant Lace Overdresses, Polonaises, Draperies, etc., just received, high novelties.

Please send deposit on all orders by mail. Punctual attention paid to all orders in the smallest details.

BLOOM'S, 338 and 340 Bowery, N. Y.

A SEASON OF SUCCESSIVE HOLIDAY STANDS

Every Town Visited Participates in the Festivities.

A GENERAL DESIRE TO WITNESS THE GREAT SHOW.

HAVERLY'S UNITED MASTODON MINSTRELS.

J. H. HAVERLY, Proprietor. WM. FOOTE, Manager.

Modern Minstrelsy Resurrected and Restored to Popular Favor.

THE BIG FORTY, A 'MONUMENT OF MERIT.

MASSIVE IN MAGNITUDE, AND PRESENTING A PYRAMID OF PERFECTED PERFORMANCES, PECULIAR AND PLEASING,

PRONOUNCED A PRODIGY OF PROFESSIONAL PROGRESS,

And the Greatest Success Ever Known in the History of Amusements.

40 PERFORMERS. 40 IN FIRST PARTS. 40 IN PARADE. 40 COUNT THEM—40

Musicians, Vocalists and Specialty Performers will please address WM. FOOTE, Manager, Washington, D. C., until Jan. 10, 1879. W. H. STRICKLAND,

FOURTH STARRING TOUR

MARY ANDERSON.

SOUTH AND WEST,

Under Management of JOHN W. NORTON,

SUPPORTED BY MARY ANDERSON COMBINATION.

DATES ALL FILLED.

HAMILTON GRIFFIN, Manager,

Residence, 225 WEST FORTY-SECOND ST., New York.

Address at MIRROR office.

TONY PASTOR'S TRAVELING COMPANY.

NOW PERFORMING AT

TONY PASTOR'S NEW THEATRE

FOR THE FALL AND WINTER SEASON.

The Next Annual Tour will Commence Early in April, 1879.

ARTISTS DESIRING ENGAGEMENTS, EITHER FOR NEW YORK OR WITH THE TRAVELING COMPANY, CAN ADDRESS

TONY PASTOR,

TONY PASTOR'S NEW THEATRE, 585 and 587 BROADWAY, NEW YORK.

JOHN A STEVENS,

— IN —

"UNKNOWN."

THE GREAT MODERN SUCCESS.

GLOBE THEATRE BOSTON.

Mr. John Stetson, - - - Lessee and Manager.

OPENING OF THE REGULAR SEASON.

ON MONDAY, JANUARY 6TH, 1879.

STETSON'S EVANGELINE COMBINATION.

A LIMITED NUMBER OF DATES OPEN FOR STARS AND COMBINATIONS.

No Stockholder's Seats.

LAURA DON,

— AS —

MME. LAURENT.

IN W. E. BARNES' GREAT EMOTIONAL DRAMA,

ONLY A FARMER'S DAUGHTER,

Read the Opinions of the Critics:

SUNDAY MERCURY.—Laura Don is one of the handsomest actresses upon the American Stage.

HERALD.—A thrilling melodrama. NEWS.—An unequivocal success.

SUNDAY DISPATCH.—Miss Laura Don's acting was simply perfect.

DRAMATIC NEWS.—Only a Farmer's Daughter is a good deal above the average. It has an excellent plot—very interesting. Its dialogue is good, and in some places crisp and sharp.

The acting parts are nearly all good, one or two of them being forcible enough to make reputations for those who play them.

Managers of First-Class Theatres desiring to offer time for Miss Don and play of ONLY A FARMER'S DAUGHTER, may address her manager,

Had this work been presented at such a theatre as the Union Square or Wallack's, it would have obtained much serious consideration, and possibly have been hailed as quite a revelation. As it was, the success which it achieved was due solely to the strength of the play itself, and the careful acting of several of the characters. Laura Don's acting was quite comparable to that of Clara Morris.

Miss Laura Don's acting, both in the comedy as well as in the melo-dramatic climaxes, with which the part is studded, was a model from which our leading ladies might take useful lessons.

Managers of First-Class Theatres desiring to offer time for Miss Don and play of ONLY A FARMER'S DAUGHTER, may address her manager,

WM. E. BARNES,
Care of Brown and Barnes.

MR. DENMAN THOMPSON,

AS

Joshua Whitcomb.

Played by him 66 nights in San Francisco, 124 nights in Chicago, and 13 consecutive weeks at the Lyceum Theatre, New York, supported by the

DENMAN THOMPSON COMBINATION.

J. M. HILL, Manager.

"LES FORCHAMBAULT." THE NEW PLAY BY EMILE AUGIER.

Now being performed by the Lingers, at the Broadway Theatre.

PRICE FIFTEEN CENTS.
Address MIRROR Office.

41 PERFORMANCES AT THE BROADWAY THEATRE, NEW YORK.

TREMENDOUS ENTHUSIASM CREATED BY MR. AND MRS.

GEORGE S. KNIGHT,

AND THEIR

EXCELLENT DRAMATIC COMPANY,

In their Great Musical-Comic Drama,

OTTO,

A GERMAN.

Address all communications to

JOHN RICKABY, Manager,

Broadway Theatre, N. Y.

JOHN REYNOLD,

Lager Beer, Wine and Lunch Room, BILLIARDS.

THEATRICAL RESORT.

On Union Square, the Headquarters of the Theatrical Fraternity in New York.

12 UNION SQUARE,

H. GUILMARD,

841 BROADWAY, NEW YORK.

HUMAN HAIR MANUFACTURER.

Grand Opening, January 15th.

NEW YORK WIG CO.,

HUMAN HAIR CHARACTER WIGS OF

EVERY DESCRIPTION, \$4.00 WITH

OR WITHOUT WHISKERS, ANY

STYLE. NEGRO WIG, \$1.50.

No. 658 BROADWAY, Room 22.

THE CLINTON PURCHASING AGY.

J. HANNEY, Manager.

89 Clinton Place, bet. 5th & 6th Aves., N. Y. Orders taken for Books, Book Binding, Pictures, Frames, Music, Photographs.

Printing and all kinds of Stationery. Subscriptions received for Newspapers, Periodicals, Magazines, and Pictures copied from Locket to Life Size, etc. N. B.—All goods purchased at Publishers and Manufacturers Rates. All orders promptly attended to.

HARRY MINER'S

NEW THEATRE,

165 and 167 Bowery, New York.

Artists please address

HARRY MINER,

Sole Proprietor and Manager.

THE LONDON,

225 and 237 Bowery, opposite Prince st.

THEATRE OPEN ALL THE YEAR ROUND.

Artists wishing one or two weeks, please address as above. Artists of ability and reputation will do well to apply at once for dates.

THOMAS DONALDSON,
Manager.

VOLK'S GARDEN,

199 and 201 Bowery, opposite Spring st.

LONDON MUSIC HALL OF AMERICA.

Open all the Year Round.

MRS. PAUL FALK, Proprietress.

WM. T. GIESELBERG, Manager.

GEORGE T. SHAW, Stage Manager.

Strictly first-class VARIETY talent in all branches. None others accepted after first night. Business must be sent in a few days in advance. All serial artists must have a net.

"OURS,"

As now being played at Wallack's Theatre. Price Fifteen Cents. Sent to any address on receipt of price. Address MIRROR Office.

JORDAN,

PHOTOGRAPHER.

THEATRICAL PORTRAITS A SPECIALTY.

Nos. 867 & 869 BROADWAY,

Near 18th Street.

J. E. JACKSON,

THEATRICAL PRINTER

AND ENGRAVER,

12 UNION SQUARE, NEW YORK.

Also, Lithographing of every variety, in the finest style of Art, and lowest cash prices.

PAULDING,

BOSS OF ALL THE BILL POSTERS

111 NASSAU STREET, NEW YORK.

WM. REAGAN,

THE CITY

BILL POSTER

AND DISTRIBUTOR,

19 ANN STREET, NEW YORK.

TWO FIRST-CLASS DISTRIBUTORS

Are now putting out all kinds of printed matter at possible rates. Address as above, 19 Union Square.

STEINWAY AND SONS' PIANO-FORTES.

WAREHOUSES:

Nos. 109 & 111 EAST 14th STREET,
NEW YORK.

MME. HELENA

MODJESKA'S

TIME ALL FILLED.

H. J. SARGENT, - Manager.

Permanent Address, 653 Broadway, N. Y.

DR. CLYDE.

The undersigned, being sole proprietor of the German manuscript play,

"DR. KLAUS,"

through direct purchase from its original author, Mr. Adolph L'Arronge—which play has been the most successful ever produced at the Germania Theatre in this city, and is still crowding the principal theatres of Germany—begs to announce that he has vested in Mr. SYDNEY ROSENFELD the sole right of translation and adaptation, and that the English play, "DR. CLYDE," now in preparation at the Fifth Avenue Theatre, is the only legal and authorized version of said "DR. KLAUS."

ADOLPH NEUENDORFF,
Manager Germania Theatre, N. Y.

MAGGIE MITCHELL

STARRING TOUR,

Season 1878-79.

REPERTOIRE:

LORLE, FANCHON,

LITTLE BAREFOOT, MIGNON,

JANE EYRE, PEARL GF SAVOY

MLLE. ROSERI,

PREMIERE STAR ASSOLUTA.

Has just finished a two weeks' engagement at the Academy of Music, Philadelphia, where she was acknowledged by both Press and Public to be the QUEEN OF THE BALLET.

For open dates, address her sole agents,

BROWN & BARNES,

834 Broadway, N. Y.

ARRIVED !! ARRIVED !!

FRED. ROBERTS,

ENGLAND'S PREMIER COMIC, MOTTO AND TOPICAL VOCALIST.

Direct from his Latest and Greatest Successes at the

Folies Bergeres, Paris,

And will make his debut in America at the

THEATRE COMIQUE, N. Y.

Monday, January 6th,

Under the Management of Messrs. Harrigan and Hart, by whose enterprise and liberality he was induced to visit New York.

All communications to be addressed to his Sole Agents,

R. FITZGERALD & CO.,

63 East 12th St., N. Y.

The Brilliant Young Comedienne,

MISS GENEVIEVE ROGERS

And the Favorite American Actor,

FRANK E. AIKEN,

forming a double stellar attraction, supported by a superb company, in a new and powerful

American drama. For dates and terms, address

G. A. MORTIMER,

14 West 11th St., New York.

CHARLES POPE

AS

BELPHEGOR

THE MOUNTBANK,

"CORSIKAN BROTHERS,"

"ROBBERS,"

"HAMLET,"

"MACBETH,"

"OTHELLO,"

"KING LEAR."

Address at MIRROR Office.

SEASON OF 1878-79.

JOHN T. RAYMOND

AND COMBINATION.

Address all communications to

S. T. JACK, Manager.

Also, Manager Oil Country Circuit, Oil City, Pa.